

continental



film review

april 1968

50 cents

CONTINENTAL FILM REVIEW

APRIL 1968

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british film institute

The total grant of the British Film Institute will go up from £359,000 in 1967/68 to £410,000 in 1968/69, an increase of over 14 percent, Miss Jennie Lee, Minister for the Arts, announced in the House of Commons recently.

Later, when opening the Chelmsford Arts Festival, Miss Lee said.

The work of the Institute now has a particular significance for the regions because of the rapid development in the number of regional film theatres sponsored jointly by local authorities, local societies and the B.F.I. So far 16 centres have been established and it is likely that a further ten will come into operation in 1968/69.

Cover: MILANESE KIM ARDEN in "SAGUARO"

GINA IN "LA MORTE HA FATTO L'UOVO"



festivals - seasons tours

GREAT BRITAIN took the Tours Grand Prix with Brian S. Johnson's "You're Human like the Rest of Them" (a British Film Institute Production Fund Film). This harangue about the frailties of the body, not to mention human nature, in which a schoolmaster, after a depressing hospital visit lectures his pupils on the death within them, pulls no punches and is competently enough made to make the most of its gruesome points.

Johnson is better known for his novels, "Travelling People", "Albert Angelo" and "Trawl".



Above: From Brian S. Johnson's "You're Human like the Rest of Them" an uncompromising tirade which echoes the lines of Dylan Thomas: Rage, rage against the dying of the light.

Other prizewinners were: Marek Piwowski's first film "Au feu, au feu, enfin ils se passe quelque chose" (Poland); J. Pantelis Voulgaris's "Jimmy the Tiger" (Greece); Yoji Kuri's "What are you thinking about?" (Japan) and Roberta Hodes' "The Game" (USA). International Critics' award went to Ferenc Kosa's "The Suicide" and the International Short Film Office Award went to Fernand Dansereau's "It's not the time for stories" (Canada).

Mention should be made of "Edith Piaf", a montage of film material on the great music hall star by Peter Graham, a young British critic living in Paris — and Peter Fleischmann's "Autumn of the Beatniks" — a group of drop-outs passing through Munich with the townsfolk passing some hair-raising remarks: "A pity there aren't any more camps" — "If Hitler were only here".

Fleischmann's film takes on a kind of will of its own (as an author's characters sometimes do) and the terrible conflict between burgher and beatnik rises to the surface of living like some menacing monster.

mar del plata

THE NINTH INTERNATIONAL Film Festival at Mar Del Plata (Argentina) commences on the sixth of this month and continues until the sixteenth. Representing Great Britain will be Peter Collinson's "Up the Junction" based on the Nell Dunn TV play. This is

twenty-nine year old Peter Collinson's second feature film ("The Penthouse" was the first) and starring in it is Suzy Kendall who played in the first film.

Collinson began backstage at the New Cross Empire when he was fourteen and he played repertory, films and worked as a comic feed before beginning in TV and working his way up to director.

Suzy Kendall first appeared in "Up Jumped a Swagman" opposite Frank Ifield and has not stopped making films since. Recent ones are "Thirty is a Dangerous Age Cynthia", "To Sir with Love", "The Penthouse" and "Fraulein Doctor", this last directed by Alberto Lattuada.

Other films at Mar del Plata at the time of writing are "The Poplars in Pliushia Street" (USSR); "Bonnie and Clyde" (USA); "To Pair Off" (West Germany) and Lelouch's "Vivre pour Vivre" (France). The festival opens with Pasolini's "Oedipus Rex". A new ruling allows only one film from each competing country (there are 26) with the exception of France, USA and Italy (who may have 2 entries).

Below: Suzy Kendall in "Up the Junction". Based on Nell Dunn's TV play which set a new standard of realism for TV just over a year ago. The film competes now with a number of "young girls in the city" routines from "Poor Cow" and "Smashing Time" to (just beginning production) "Baby Love".



n.f.t.

THE BUSTER KEATON season continues this month at the National Film Theatre with "College", "The General" and "The Last Years" — the overall title to some of the comedian's last works.

Other dates for your diary at the NFT through March are: 11th — "New Films from the Production Board" which includes Richard Saunders' "The Park" and "Last Melody", Ian McMillan's "Sunflowers" and Patrick Beaver's "Man in the Clouds". 23 and 24th, two programmes with the title "Beginnings and Surprises". These 2 separate programmes comprise rare collectors' items of the silent world, from Tourneur's "The Christian" and his own home movies to the camerawork of Arthur Edeson on "Patent Leather Kid"

and Gilbert Warrenton's camerawork on Sloman's "Surrender". Also it is hoped to include "Tempest" with John Barrymore and a snowball sequence from Gance's "Napoleon" missing from the film for forty years and a film showing the making of "Napoleon" with Gance using some camera techniques which might still be considered avant garde.

On Sunday 24th Pola Negri may be seen in "Woman of the World"; 26th — Conrad Veidt (who died twenty-five years ago) in "The Student of Prague"; 27th — Dreyer's "The Parson's Widow" (1920) — Dreyer, incidentally, seems all set now to direct his long contemplated "Life of Christ". 28th — F. W. Murnau's and Flaherty's "Tabu". 29th — "Angel" directed by Ernst Lubitsch with Marlene Dietrich, Herbert Marshall and Melvyn Douglas. 30th — Orson Welles' "Touch of Evil". 31st — Max Ophuls' "Letter from an Unknown Woman".

One of the aims of this season is to highlight the work of some fine cameramen. Need we add that membership of the NFT is a basic for all serious filmgoers within reach of the Southbank cinema.

The New Cinema Club (Membership one guinea — phone 437 8127) is showing this month: 16th at 6 p.m. — Vera Chytilova's "Something Different"; at 8.30 Skolimowski's "Walkover"; at 11 p.m. Makavejev's "Switchboard Operator" (all at the Arts). 22nd (at the NFT) "The Chelsea Girls", "Relativity" and "Scorpio Rising" — an all night show. 29th at Cinema 16 at 6 p.m. "Baron Munchausen" and (at 9 p.m.) Shirley Clarke's "Portrait of Jason".

oscars

Next Month the Hollywood Oscars will be awarded and this year only one film from each country will be accepted to compete for the Foreign Film Oscar and it must have had its premiere in its country of origin and in the US. during the same year and in Los Angeles a week or less before the proclamation of the prizes.

This ruling has disconcerted many importers of overseas films and it means that such films as "Persona", "La Guerre est finie", "Elvira Madigan" etc. are not eligible.

The list of submitted films is: "Tattoo" (Johannes Schaaf — Germany); "Le Depart" (Skolimowski — Belgium); "O Casos dos Iramos Naves" (L. Sergio Person — Brazil); "Once upon a time there was a war" (Palle Kjaerulff-Schmidt — Denmark); "El Amor Brujo" (Rovira Beleta — Spain); "Vivre pour Vivre" (Lelouch — France); "Father" (Szabo — Hungary); "La Cina e Vicina" (Bellocchio — Italy); "The Last Letter" (Abe Shetan — India); "Portrait of Chieko" (Nakamura — Japan); "The Adolescents" (Abel Salazar — Mexico); "No Stars in the Jungle" (Armando Robles Godoy — Peru); "Because of a Flower" (Luis Nepomuceno — Philippines); "Here is Your Life" (Jan Troell-Sweden); "Carefully Guarded Trains" (Menzel — Czechoslovakia); "I Met the Happy Gypsies" (Petrovic — Yugoslavia).

IF THE ALMOST simultaneous release of a number of Dutch and Belgian feature films does not justify the concept of an organised feature film industry it does point to an increased production which is a worthwhile extension of the Dutch-Belgian short film work.

In the world of shorts our film-makers have managed to achieve a national identity and it looks as if this identity is likely to be established in the new feature films.

In February two features, a Dutch-Belgian and a Belgian one, had their world premieres.

cash! cash!

"Cash! Cash!" is the title of the first long feature film by Paul Collet (25), director and storywriter, his brother Guido (camera) and Pierre Drouot (editing). It's a Belgian 'gangsterdrama'. Two industrialists are on strained terms with each other. One of them has an attractive daughter

who, at a party, has been assaulted by the other. The father of the girl uses this as an opportunity to try and ruin his business-rival. The assailant however engages a group of beatniks who are ordered to try to take the girl in their group. So it happens and the boys take some photographs of the girl doing a strip-tease and these serve to compromise the girl and to blackmail her father so that he will stop the case against his fellow-industrialist. The girl conspires with one of the boys to get hold of the pictures. She sells them to her assailant and by doing so she is revenging herself on him and on her father who tried to use her for his own interests. The end is the usual hopeless love affair. Class distinction proves to be an obstacle for the love between the girl and one of the beatniks.

You know already something about the Dutch-Belgian co-production "The Enemies" directed by writer and poet

Right:
An attractive asset in "Cash! Cash!", a feature by Paul Collet and Pierre Drouot. The personable young players of the new Dutch and Belgian films are one of the major feature that will appeal to overseas audiences. Young people in Holland and Belgium have their own problems but in their attitude to international affairs and to the older generations they very much reflect the attitudes of British and American youth.

**notes
on the
new
dutch
and
belgian
cinema
by
albert
steeman**



Right: Phil Bloom among the hippies in "Professor Columbus" directed by Rainer Erler and produced by Bob Houwer.

Hugo Claus, the former screenplay-writer of some of the films by Fons Rademakers, who plays a part in this war-drama.

the enemies

"The Enemies" (De Vijanden): It's the winter of 1944-1945. A 19-year old boy from Antwerp finds shelter with his aunt in the Ardennes when this area becomes the centre of the Von Rundstedt offensive. The boy, full of heroic ideas about war is possessed by only one wish: to become a real soldier and so joins an American GI, Mike (played by Del Negro). Mike and the boy Richard (Robbe De Hert) search for Mike's regiment and they pass the night in a farm-house where they notice that the farmer's wife and her daughter are pretty willing. Mike is visited by the wife and Richard looks for the daughter Jeannette (Ida Bons).

"Jeannette, I have to go to the frontline — I may be dead by to-morrow evening. Show me your breasts, I have never seen a woman's breasts before!" After some talk of this kind Richard has his way. The following morning two German officers arrive. Richard kills one of them and the other, Willy (Fons Rademakers), together with Mike and Richard, leaves in a German army car. The trio is complete: three enemies. Their journey produces bizarre and ominous encounters, obstacles and adventures, yet the three men get on very well together in their mutual endeavour for security and freedom. But they end up in a battle between Germans and Americans and are killed like many others. The dialogue is in English with French and German interludes.

professor columbus

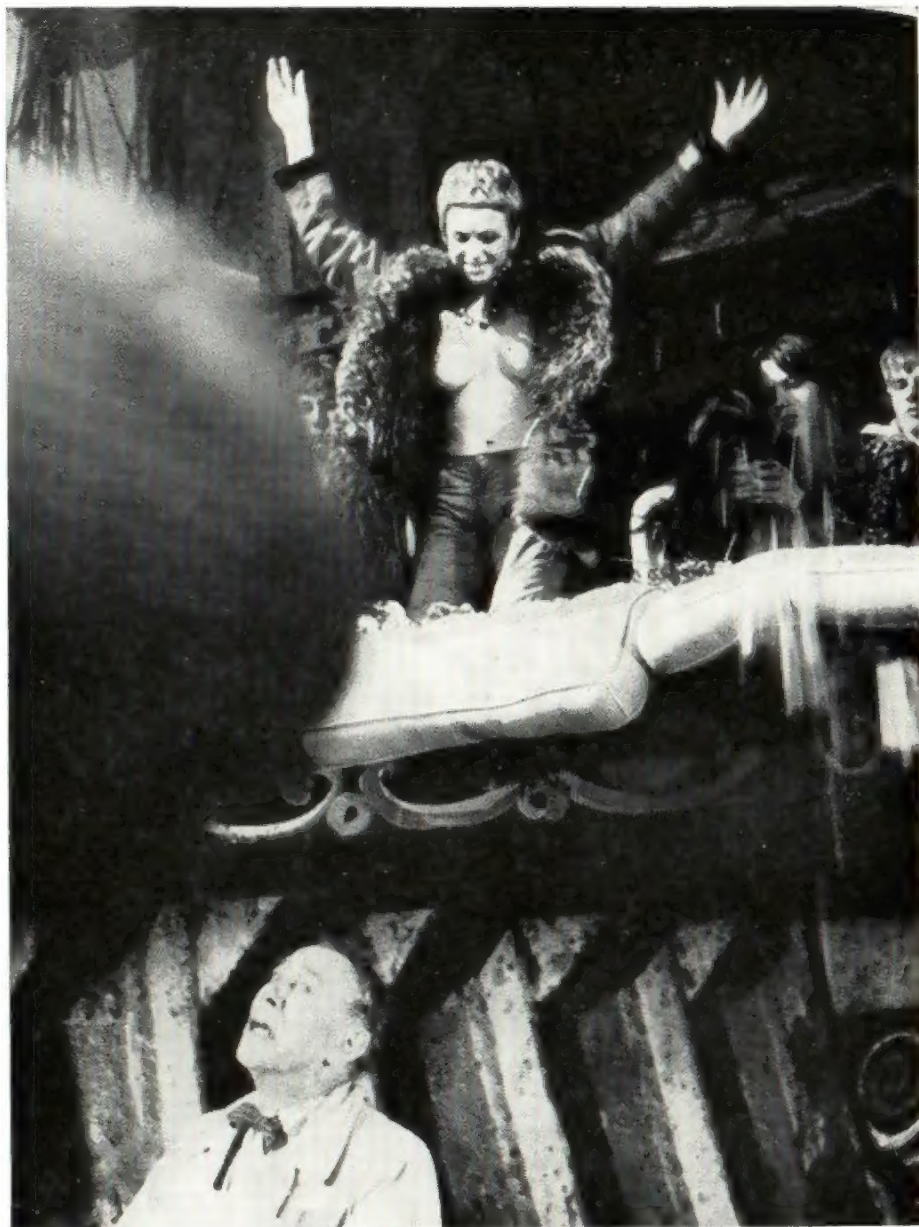
"Professor Columbus" is a Dutch/German co-production produced by the Dutch and German Houwer-Film (see CFR January 1968).

This comedy is written by Guido Baumann and director Rainer Erler and tells the story of Mister Colbus, a book-worm who can be found every day between the books in the library. But suddenly Colbus tastes real life and he goes into the wide world by ship. His name is changed into Professor Columbus (reference to his illustrious predecessor). When the ship is ready to put to sea, a group of Dutch 'hippies' commits a flowery attack on the ship and they arrange a beautiful party in the midst of which Columbus is confronted with the ultimate female, Phil Bloom (a girl who appeared naked on Dutch television which appearance resulted in questions asked in Parliament). But Columbus cannot stand this modern way of living and he returns to his books because 'easy-going' and 'steady' are more appropriate terms for him.

Professor Columbus is played by the German actor Rudolf Platte who has already made more than 200 films. Female Dutch stars are Ankie van Amstel, a blonde from Amsterdam and former telephone operator in the Amsterdam Hilton and Phil Bloom. Colour-photography is by Fred Tammes, a very talented and promising director of photography.

"Professor Columbus" will be released about Easter. It's the second Dutch colour feature after "Jenny" (1958), a melodrama directed by Willy van Hemert (now a television director).

"Monsieur Hawarden" by Harry Kumel will also be released very soon and there are several interesting Dutch plans e.g. a new film by Adriaan Ditvoorst (provisional title "Chaos"), who is now making a film with Louis van Gasteren, called "Nema Avione za Zagreb", a film about a filmmaker.



Above:
Rudolf Platte with the hippies in "Professor Columbus"

**the new cinema is different
get with it.**



Above: Nicoletta Machiavelli (descendant of the Florentine statesman-historian-philosopher of the Renaissance, Niccolò Machiavelli) in "Garter Colt". Nicoletta, incidentally, was John Huston's first choice for Eve in his Bible film but someone decided Eve was blonde and Nicoletta lost her role.

John Huston, by the way, will not be directing "The Mad Woman of Chailot" as mentioned on Page 27 — Brian Forbes will now direct the film.

girls of the golden westerns



Above: Nicoletta Machiavelli in "Garter Colt", one of the latest Italian westerns.

THE EUROPEAN WESTERN — shot mainly in Italy and Spain — has become as big a money-spinning theme as James Bond and looks like continuing for some time. The classic elements of the American western have been preserved but the degree of violence and sadism has been heightened to what seems a calculated degree.

Beginning with a number of male stars among whom Giuliano Gemma was (and is) outstanding, there is an increasing tendency to promote a "Girl of the Golden West" and the latest in this genre is Gian Rocco's "Garter Colt" with the new young star, Nicoletta Machiavelli wearing the garter.

The story is as classically corny and improbable as any in the genre. Garter Colt is a French adventuress who finds herself involved, against her will, between Mexican rebels, the troops of Maximilian of Augsburg and bands of arms-smuggling brigands. It is the year 1861 and we find ourselves on the Mexican and American border: Lulu, called "Garter Colt" on account of the pistol she keeps hidden in her garter, is travelling by coach toward Fort City. The coach is attacked by El Roho, The Red, the head of the arms smugglers, who is pursuing two French officers also travelling on the coach, Jean and his adjutant. El Roho is put to flight by Lulu's wit and accurate shooting just as the two Frenchmen are about to be overwhelmed.

Right: Ester Palmieri is organised for a scene in "Saguaro" by the director, Amerigo Anton. Amerigo Anton, of course, masks the name of Tonio Boccia who, under his Americanised name, has already directed "Rising of the Tartars", "The Revenge of Ivanhoe" and "For a Handful of Lead".

Over fifty Italian directors are working mainly on westerns under Americanised names and these include Carlo Lizzani as Lee W. Beaver (A Flood of Dollars); Sergio Corbucci as Sydney Corbett (Minnesota Clay); Mario Costa as John W. Fordson (That Was Buffalo Bill); Riccardo Freda as Robert Hampton (Puzzle of Horrors); Mario Bava as John Hold (The Demon and the Young Girl); Sergio Grieco as Terence Hathaway (Jack Clifton and Mission Bloody Mary); Mario Amendola as Irving Jacobs (Addio Mamma); Marcello Baldi as Billy Marshall (Five Minutes to Midnight in Caracas); Gianni Puccini as Jeff Mulligan (Dove si spara di piu); Sergio Leone as Bob Robertson (For a Handful of Dollars); Sergio Sollima as Simon Sterling (Agent 353 Gambles with Moscow); Florestano Vancini as Stan Vance (A Bible and a Colt).

Below: Femi Benussi and Enrico-Maria Salerno in "Three Golden Boys".



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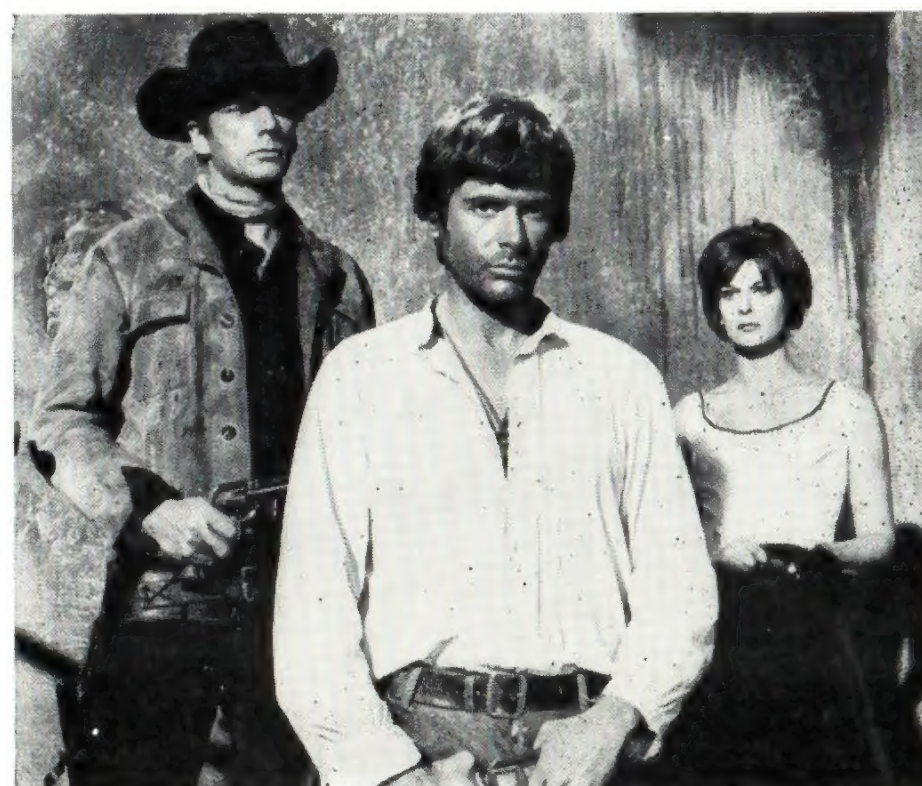
In Fort City Lulu casually meets Carlos, a French spy who cheats at poker, just as she herself is and does. Carlos cheats thanks to an extraordinary parrot who signals him the opponent's points by ticking the Morse Code. Lulu's trick is even more ingenious: from a baby carriage, which she always carries with her, infant hands signal her the information she wants (it will be later discovered that the hands belong to a dwarf who, when one least expects it, is also a sharp shooter).

Suddenly, as the two are playing, El Roho bursts in the saloon and after having robbed all present, proceeds to empty the city bank of all the money and arms contained in it, with the complicity of the local banker.

But Lulu is quicker than them both and succeeds, with the help of Carlos, in taking the arms from the bandits themselves as they carry them through the desert. At this point Lulu and Carlos discover their love for each other; so much so that Lulu, normally so detached and apparently cold, does not hesitate to enter El Roho's den to free Carlos when he is caught by the bandit. They both escape, carrying the stolen arms and pursued by El Roho's band, so that they arrive in Fort City with just the time to distribute the arms among the villagers and undertake a furious battle to defend themselves from the bandits. El Roho is defeated and flees. But Carlos must continue his mission and leaves Lulu once more, while she is engaged in saving Jean and his girlfriend from the hands of El Roho. The bandit is finally eliminated and everything seems set to turn out well; but Lulu is told that Carlos has been killed, just as the war he was fighting for ends. So "Garter Colt", once more alone, sadly leaves the frontier town.

Above: Ballad for a Gunman

Below: Elke Karin and Tomas Milian in "Beauty Killer"



delouche and danielle darrieux

Dominique Delouche was born in Paris and studied to become an artist. In 1953 he began his military service and on his return took the inevitable steps towards becoming a film director. He was assistant to Fellini on "Cabiria", "Il Bidone" and "La Dolce Vita" and to Clément on "The Dam" and in 1959 founded his own company and directed "Beatrice" which won a "quality" award.

Between 1960 and 1966 he made eight shorts most of which went to Festivals and won awards, of particular note was "Avec Claude Monet" and "Aquarelle".

The theme of Stefan Zweig's novel, "Twenty-four Hours in the Life of a Woman" (with which he makes his debut as a feature film director) has long been close to his own philosophy of life — "Everyone lives his or her own interior life without any real interference from other people or the exterior world".

The film, which stars Danielle Darrieux and Robert Hoffmann, is a story which takes place during the last war. A woman who has led an adventurous life in Paris, comes to rest in a town



Above: Stephane Audran and Jacqueline Sassard in Claude Chabrol's new film, "Les Biches". Set largely in the unusual winter-scape of Saint-Tropez it concerns two girl friends who fall in love with the same man (Jean-Louis Trintignant). The script develops a schizophrenic theme that ends in tragedy.

on Lake Como which is peopled by idlers. One night, coming from the Casino, she watches and follows a young man who has lost heavily — he has all the symptoms of a suicide.

She spends the night with him at his hotel and makes an appointment to see him the following afternoon. The man keeps her waiting but finally meets her. She is like a young woman in love and gives him the money to give up gambling and leave for Switzerland.

Needless to say he goes to the Casino and it is the woman who, at the film's conclusion, sits reading a novel in the train bound for Switzerland.

romanticism and realism

Below: Dany Carrel as Nathalie in Georges Lautner's "Le Pacha" in which Jean Gabin plays a Divisional Commissioner out to avenge the death of a detective and an old friend of his and to unravel the mystery of a hold-up that took place in the heart of Paris in the middle of the day under the noses of the police guard.

With the assistance of the dead inspector's girl-friend, Nathalie, the Commissioner works out a cunning plan that will make accounts even.



Set in Bellagio on Lake Como, Dominique Delouche uses a theme of Paganini to accompany this evocation of a romanticism which he believes is endurable and for which the public of today is searching.

jean herman

Jean Herman (thirty-five in May) went to India in 1955 as a lecturer

in French at the Bombay University. In India he met Rossellini and became his assistant for "India" and, for his own part, made ten shorts for TV on his journeyings.

After working regularly for TV Herman was assistant to Rivette on

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"Paris nous appartient".

Military service, several shorts and work with Minelli later, Herman made, in eight days (1960), "Actua-Tilt" which won the Tours Grand Prix and

the Critics' award at Oberhausen.

There followed "La Quille", "Les Fusils", "Le chemin de la mauvaise route" (a censored version of his "Bon pour la vie civile"). "Enquette

Below: Danielle Darrieux and Robert Hoffmann in a scene from Dominique Delouche's "Twenty-four hours in the life of a Woman".



à Rennes" and "Twist-Parade" and much work for TV.

With his flair for the realistic approach (beautifully exemplified in "Actua-Tilt" and, more conventionally, "Les Fusils"), it was surprising that for his first feature film he should attempt a kind of nostalgic-comedy with "Le dimanche de la vie".

With his second film, "Adieu L'Ami" however, he is back on contemporary realism. Alain Delon stars as a lieutenant in the medical corps just returned from Algiers. He is a solitary man, believing in nothing for the simple reason he doesn't believe in himself.

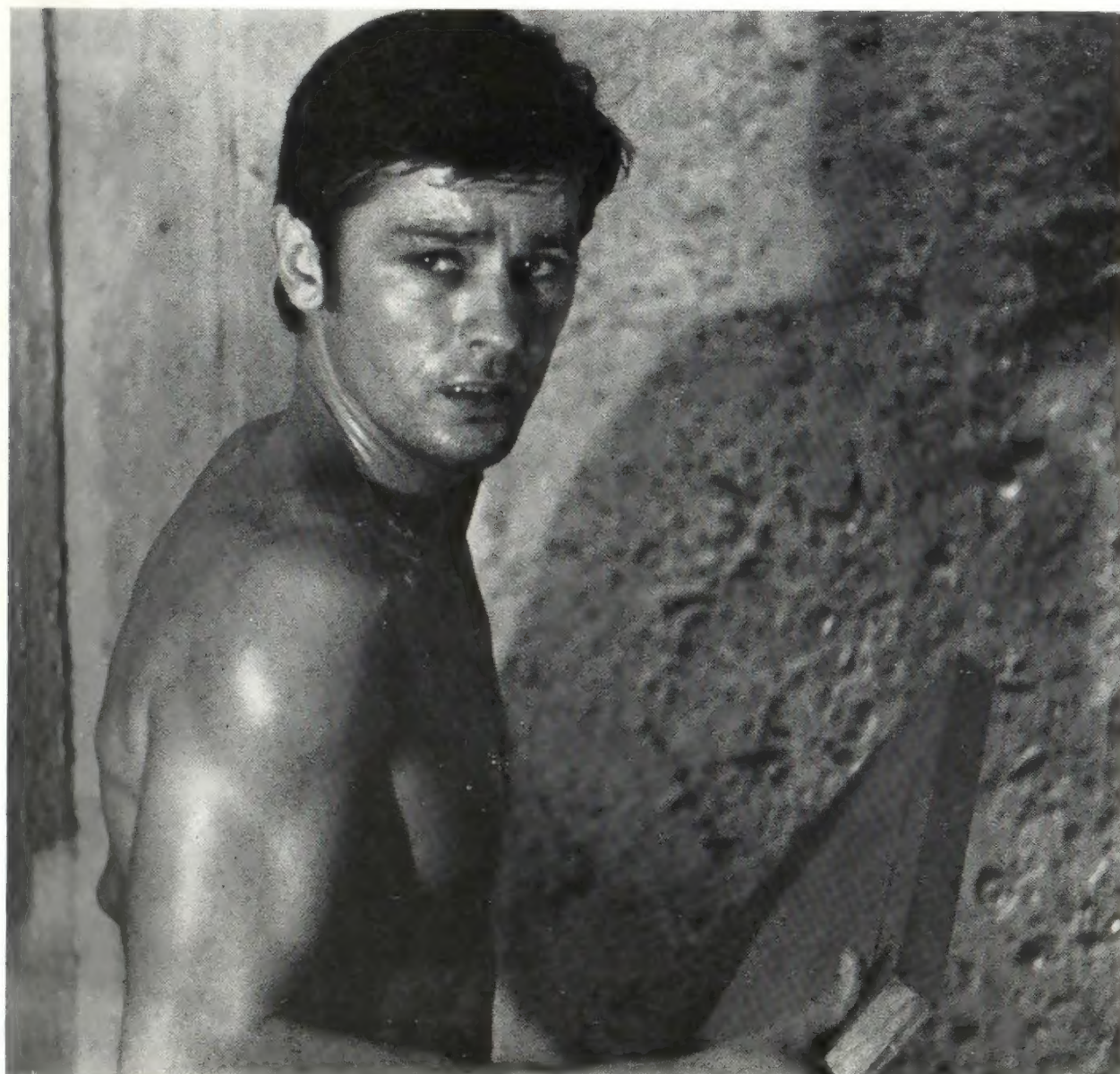
A meeting with a young woman on the Marseilles quayside involves Barran in a hold-up. Duped by two women he discovers that his best move might have been to have gone to Africa to work with a group of mercenaries — one of whom has been trying for some time to persuade him to go, and who, alone, in the end, remains true to his word.

Jeanne Moreau

Jeanne Moreau continues to be one of the busiest of French film actresses. Recent films have been "The Great Catherine", "Histoire immortelle", Welles' "Du sang sur une mer d'huile" and Truffaut's "The Bride Wore Black". She knows what she owes to the cinema, but:

"I never go to see my films. I don't
Continued overleaf

Below: Jeanne Moreau with Jean-Claude Brialy and Claude Rich during the shooting of Truffaut's "The Bride Wore Black".



Left: Alain Delon as Dino Barran in Jean Herman's second feature film, "Adieu l'ami". With Alain Delon in the film is Olga Georges-Picot, twenty-four year old daughter of a French Ambassador and whose first major role in films was in Alain Resnais' new film, "Je t'aime, Je t'aime".



played by Jean-Pierre Léaud, is a young man who wants to drop out of society. To some extent, with this film one can see an extension of Truffaut's "400 Blows" and "Love at Twenty".

After "L'Etrangère" with Marie-France Boyer, Sergio Gobbi will make another film with this attractive star called "A Girl Named Love". The film begins on the Cote d'Azur during the Nice carnival. The story concerns a young girl who is partially paralysed who meets an attractive young man. This part will be played by Sergio Gobbi's assistant, Daniel Mossmann.

Marcel Carné, whose "Les jeunes loups" was closely scrutinised by the

editor, wants to make "Jouer à l'été" by Christine Arnothy.

Philippe de Broca talking of his new film, "The Pirates", told us: "It's a story freely adapted from Claude Farrère's "Thomas l'Agnélet" and shot entirely on the high seas. We'll have to take all our equipment on a 17th century vessel and we'll put in at Malta and Yugoslavia. The story is about a filibuster in the pay of the King of France who becomes a pirate for love of a woman."

Pierre Pelegri, the regular script-writer for Enrico and Albicocco will direct a film for the first time — "La confession", adapted from Mario Sol-

Left: Jane Fonda as Barbarella. Below: Jane Fonda with Roger Vadim during the shooting of "Metzengerstein", the Edgar Allan Poe story for the film "Three Steps into Delirium".

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like to look at myself. I never carry a mirror in my bag."

But doesn't seeing yourself on the screen help you in any way?

"I have complete confidence in the director and technicians. When I begin a new film I know very well if I "possess" my character. Confidentially I was so happy to make "Jules et Jim" that afterwards I would have liked to have had the film destroyed in a fire. The fondness that I have for a story or character disappears the day of the premiere.

You're going to make "Julienne et son amour"?

"I'm very pleased to work with Jean Renoir and the idea of the film is attractive. Imagine, an aristocrat of the Belle Epoque — played probably by Dirk Bogarde. He suffers from insomnia and one night goes to a 'maison de rendez-vous' and meets Julienne — and he finds again... sleep. He takes the young woman and sets her up in an apartment — he hopes to cure his insomnia — she hopes to earn a lot of money."

After the Renoir film Jeanne Moreau will play "George Sand" directed by Jean Aurel — the George Sand when she was living, with Musset (played by Jean-Claude Brialy) in Venice.

François Truffaut has begun a new film, "Baisers volés" (Stolen Kisses) on a script by Claude de Givray and Bernard Revon. The main character,



Right: Joanna Shimkus as Annie in Robert Enrico's "Tante Zita". After "Les Aventuriers", "Tante Zita" and "Goforth", Joanna has become a sought-after star. She is currently making "Ho" with Belmondo.



Above: Valérie Lagrange and Eric Arnal in Jose Benazerai's "Un Epais Manteau de Sang". A complicated story of a doctor (once engaged as a mercenary when he stole some diamonds) who wants to bring back the past in order to kill his wife's lover.

dati's novel. "It's the story of a fifteen-year-old boy, brought up in a religious college, sensitive, imaginative. His confessor persuades him to become a priest but the boy is at an age when sensuality is awakening in him and he is haunted by the memory of a girl he has met in a lift. "I do not want to make a realist film", Pelegri



Right Anita Pallenberg and John Philip Law in Roger Vadim's "Barbarella"

says, "I'm influenced by Bunuel but I prefer onorism to realism. What interests me in this young boy is his wish to become someone. He is a bit like Julien Sorel. I don't want to show a young man torn between religion and the senses."

Cécil Saint-Laurent, one of France's busiest script writers ("Caroline Chérie" and "Lamiel" are his latest) will make his debut as a director with "Twenty Four Hours of Love" — a contemporary love story. His players are likely to be little known.

Bernard Borderie whose "Angelique"

series has been particularly successful has bought the rights of "Dolfonso y Dolfonso fait tilt" — an adventure story by Rita Kraus which is appearing at the moment in France Soir. It is not decided yet who will play Dolfonso.

William Klein, director of "Polly Magoo", is beginning a new film described as a farce politico-tragedy — "Mr. Freedom". It is the story of a superman-lawyer who wants to see his own conception of liberty triumph. Klein would like to direct the film in a style reminiscent of children's drawings. American, John Abbey, will play Mr. Freedom. Delphine Seyrig, Philippe Noiret, and Jean-Claude Drouot will also appear in episodes.

Annie Girardot will partner Bruno Cremer and Jacques Brel in "La Bande à Bonnot" directed by Philippe Forestie. The film deals with the true adventures of a gang of anarchists who, in 1911, virtually invented the car hold-up.

Yves Boisset is finishing his "Jardins du Diable" in Istanbul and after would like to bring to the screen the real story of "Pierrot le Fou" — that is to say of Pierre Loutrel from whom Godard only borrowed his Christian name.

Claude Lelouch (who worked with Godard on "Loin de Vietnam") will produce a new film by Godard during this year.

Michel Simon has announced that he will play the role of Sylvestre Bonnard in a film adapted from Anatole France's celebrated story.

Louis Malle has gone on a trip to India with his hand-held camera. He will bring back a film called "India 68" which will not be documentary but, he says, "a film of hazard".



Left: France Anglade as Caroline Chérie

Right: Harriet Andersson, as the dancer, Sofia Pedersen in Henning Carlsen's latest film, "People Meet, and sweet music fills the heart" (from a novel by Jens August Schade). She is one of Sweden's best-known actresses.

Famous for her roles in Bergman films she has also been the main player in Jorn Donner's first four feature films, the latest being "Roofree" in which she plays a young Jewish woman who cannot escape the memories of the last war.

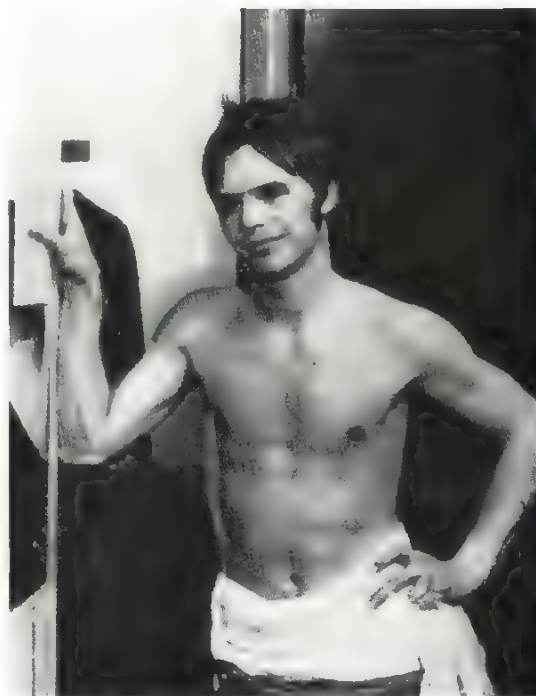
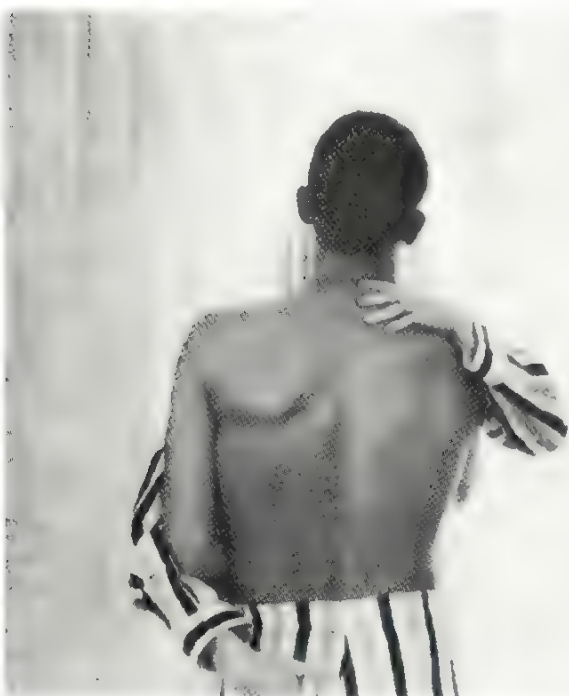
Born in Stockholm February 14th, 1932 she left school at fifteen and took acting lessons while working as a lift girl. She made her first professional appearance as a member of the musical comedy troupe at Stockholm's Oscar Theatre, home of revues and operettas.

Her English language film debut was in Sidney Lumet "The Deadly Affair".

Evabritt Strandberg, seen bottom right in Halldoff's "The Myth" was discovered by Bo Widerberg when casting for his film, "Love 65". She was an instant success and has been busy in films ever since.



the players from sweden



Far left: From Jonas Cornell's first film "Hugs and Kisses" in which Cornell's wife, Agneta Ekmanner, a successful model, plays one of the main roles. Left: From Jan Halldoff's third film, "Ola and Julia". Ola is played by Ola Hakansson and Julia is played by Monica Ekman, a photo model who makes her first screen appearance. The story concerns a young actress and the leader of a pop group (Ola and the Janglers) who fall in love when their respective tours cross.

"The Myth" was Jan Halldoff's first feature film and is about security as a suspect pillar of contemporary society. The theme is, we must all conform and there are a lot of ordinary people ready to take care of us if we don't.

Evabritt Strandberg has just completed a film which marks the debut of another young director. This is Stig Bjorkman and the film is "I Love, You Love". The story deals with a couple who had intended to separate but change their minds when the wife discovers she is pregnant. Divided into four sections Evabritt Strandberg plays opposite Sven Wollter who are, in fact, a couple in real life and who had a baby during the shooting of the film.

Bibi Andersson (wife of Kjell Grede who was Bergman's assistant and who has now directed his first film, "Hugo and Josefin" about two schoolchildren) has just completed two new films, "The Rape" and "The Black Palm Trees". In this latter, shot in Rio de Janeiro, the actress plays a young woman who has been saved from drowning by a young seaman and who searches for him to see that he receives his just reward.



Right: Cristina Galbo and Fernando Hurtado in Pedro Olea's new film "Dias de Viejo Color".
Right, below: Andres Resino and Cristina Galbo in the same film by Pedro Olea.

and spain

CARLOS SAURA is completing his latest film, "Stress es tres . . . tres". The use of the English word is unusual — Saura points out that it means crisis or compulsion and this is the situation between three main characters played by Geraldine Chaplin (who was in Saura's last film "Peppermint Frappé"), Fernando Cebrian and Juan Luis Galiardo.

The story, which Saura wrote himself, is the journey taken by a newly married man and an intimate friend and a third of the film is shot in a car.

Erice, Egea and Guerin are the names of three young film critics — whose work often appears in "Nuestro Cine". They are taking their first steps as directors with three individual sketches to comprise one film for the producer, Elias Querejeta.

Jose Maria Nunes, the Portuguese director now working in Barcelona, is working on the sound-track of his latest film "Biotaxia" which is the analytical examination of a wife: "A wife — someone created in an afternoon's drunkenness in the harbour districts of Barcelona" says Pablo Busoms in the film. He and Nuria Espert play the main characters.

Nunes agrees that Barcelona itself is one of the main protagonists in the film. Also appearing in the film is Joaquin Jorda the director of "Dante no es unicamente severo", an experimental film with light, colour and music as its themes.

Jorge Grau is also giving the last touches to the script of his next film. It is a story about Tuset Street in



which Sara Montiel will be both the star and the producer. It is about a woman well-known in the Tuset Street area — this famous street being the Carnaby Street of Barcelona. Also in the film is the young Spanish actress Teresa Gimpera.

Other popular productions include Jaime Camino's "Manana sera otro dia" — a young man and woman rob a car in Madrid and go to Barcelona. Things do not go well and they head south in another stolen car. Jose Maria Forque's "Un Millon en la Basura" — a street cleaner finds a million pesetas in a dustbin and wants to keep it. Alfonso Balcazar's "Clint, El Solitario", one of the numerous Italian-Spanish co-productions of "European" westerns.

Left: Ingrid Garbo (that name seems reminiscent) in Manuel Summers' new film "No Somos de Piedra". This new film which Summers has just completed is an ironic drama with "the pill" the main premise for argument. Alfredo Landa and Laly Soldevila play important roles.

Right: Fellini in the studios for his Edgar Poe story brought up-to-date.

the bizarre world of fellini and e. a. poe

LAST MONTH, in a book review, we suggested that Jean Cocteau was one of the few directors who had achieved a particular world of his own. Fellini, also, is certainly one of this few.

Born (Jan. 20th, 1920) and brought up in the popular coastal resort of Rimini, Fellini, in his teens was very much a summer spiv trading on his talent for drawing and selling the results on the warm sands.

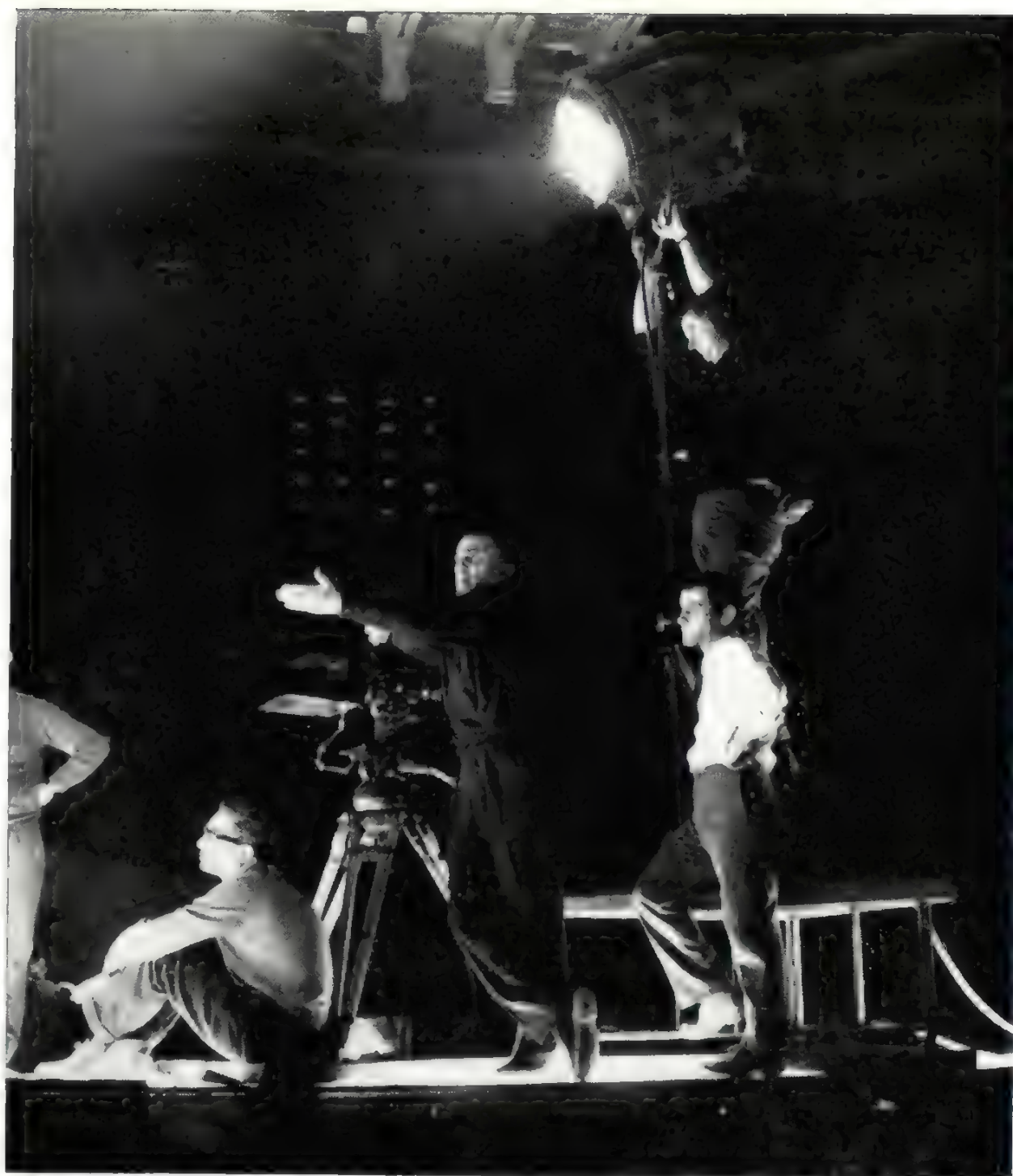
In the winter came boredom and the escapades were as much to defeat this as any sign of delinquency.

In 1939, still very much a 'wide-boy' Fellini came to Rome determined to become a popular journalist. His adventures in the capital during the war follow the pattern of any Italian living on his wits and this period is very well recounted in Angelo Solmi's book, "Fellini" (Merlin Press, 42s.).

Solmi, a distinguished Italian critic, draws what must be an accurate picture of the young Fellini, the brashness and shallowness of Rimini still upon him.

Fortunately for Fellini he met, in quick succession, seemingly just the

Below: A study of Terence Stamp as Toby Dammit



right people to make his talent flower: Fabrizi (who gave him the smell of greasepaint), Giulietta Masina (who brought him a sense of responsibility); the two writers Tullio Pinelli and Ennio Flaiano, and, finally, Rossellini, a natural genius of the cinema who introduced the twenty-five year old Federico to the exciting business of improvising with people and a camera.

"When I weighed up my laziness, my ignorance, my curiosity, my lack of discipline and my incapacity to make sacrifices, I convinced myself that the cinema was my vocation."

Fellini's first three films "Luci del varietà" (50), "Lo Sceicco bianco" (52) and "I Vitelloni" (53) were the expressions of his Rimini days and his adventures and acquaintances of the war years in the capital.

By the time he was thirty-four something had touched Fellini. Eleven years of married life with the unhappy memories of the baby that had died after only a few weeks had made him conscious of the problem of two people living together.

Wandering was still strong in Fellini and after toying with the idea of an Italian Don Quixote figure he became interested in gypsies and, with first Pinelli and then Ennio Flaiano, the characters of Gelsomina and Zamparo were slowly evolved and the first of a trio of films on the theme of loneliness and the difficulty of communication was, with considerable difficulty, made.

This was the era of Masina in "La Strada" and "Cabiria" with Fellini creating an odd world — at once contemporary and real and yet fantasy and imagination.

With "La Dolce Vita" Fellini basically left his Rimini world behind (although certain aspects continually intrude) and he was concerned more and more with middle-class and upper class society in a decadent (or changing) age which the Church seemed unable to save or to which it was unable to adapt itself to provide a valid symbol of spirituality. And against this general pattern are set the individual characters born of Fellini's own personal experience and heightened sometimes to an almost grotesque degree.

It is Fellini's insatiable curiosity that discovers the bizarre facts behind an ostensibly conventional facade and he reveals them with a cinematic imagination second to none — an imagination, incidentally, which has the strength of innocence about it, for Fellini is no intellectual but an intuitive film-maker.

It is not, then, unduly surprising that Fellini should agree to direct the forty-minute episode from the Edgar Allan Poe film, "Three Steps into Delirium".

After a long period of convalescence he set up his cameras and arch lamps in the vast "galleria del transito" of Fiumicino airport and began his story with the actors Terence Stamp and

Right: Terence Stamp in a scene from the Fellini Edgar Allan Poe sketch from the film "Three Steps Into Delirium". The other two steps are taken by Louis Malle (with Brigitte Bardot and Alain Delon in attendance) and Roger Vadim (with Jane Fonda).



Salvo Randone.

The crux of Fellini's sketch is the meeting between Rome and a Poe-type character. In fact if Poe wrote today he would write very much in the same vein as he did, for the nightmares, the visions, the fantasies of Arthur Gordon Pym, of Roderick Usher, of Auguste Dupin or the women and the young people who appear in "The Angel of the Bizarre" or "The Pit and the Pendulum" correspond very much to the characters of contemporary terror and horror films.

Toby Dammit, a film actor, alcoholic and drug addict (played by Terence Stamp) is in Rome for a film and moves among a set of people who are heightened to a typical Fellini degree: these people are part of a worldly gaiety but none are able to discover just what it is they are celebrating — they are people who may pass one in Rome or in any suburban district.

Toby Dammit is presented as a spectator of everything that is going on around him exactly in the spirit of Poe's stories: for this is the position the writer always gives to his principal character.

Those who have watched some of the scenes being shot say that Fellini has left the road which brought him to "La Dolce Vita" and "8½" and not even the 'spirits' of Giulietta are around in this new concept. The long time away from the cameras has not, apparently, been an arid one.

Left: The world of Fellini — perhaps not so much different from the world of Edgar Allan Poe. A world in which bizarre situations, characters and incidents are given a genuine sense of reality by the persuasiveness of the writer. Fellini chooses spheres of action in which the bizarre can still happen — the world of entertainment can still make a waitress into a diva or a pop group into millionaires — directors or producers can still indulge their sartorial eccentricities and morals are played by ear.

west is west

Left: another delectable pussycat from Jean-Louis Basilde's "Salut les Copines" (currently showing in Great Britain as "The Pussycats")

Below: How to look attractive in a bath without really drying — one of the very pose-able girls available to the artist Pascal in Henry Jacques' racy "Sexy Gang" (Cinephone).





Above: International acclaim may not be far away for Thai-Chinese beauty, Dorothy Fu, the new dramatic discovery starring in Terry Bourke's "Sampan". After small roles in eight films Dorothy has a big break in this new production made entirely in Hongkong.

and east is not the least

Right: Perhaps not surprisingly Sabrina Keng has been largely known for her sex image in the Hongkong film world — she is a contract actress with tycoon Run Run Shaw but she has made a guest appearance (with her clothes on) in Terry Bourke's "Sampan".



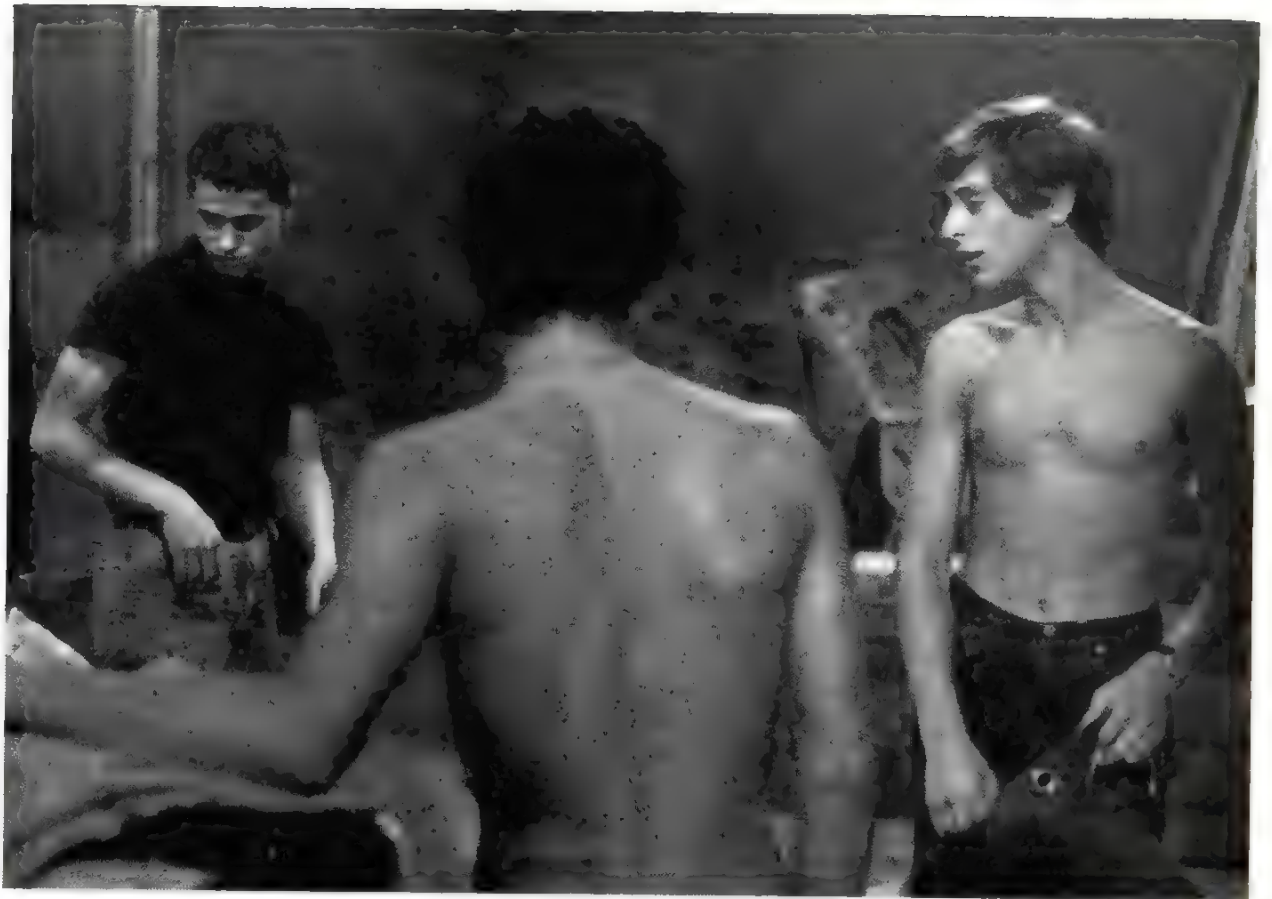
Right: Gibor Ferenczi in "Clowns on the Walls", the first feature by Pal Sandor.

hungarian renaissance by peter cowie

AT AN INVALUABLE Critics' congress in Budapest recently, some intriguing trends emerged from the work of the young Hungarian directors. There have been three major flowerings in this national cinema: the "neo-realist" pictures like "Somewhere in Europe" and "The Soil under your Feet" in the years after the war; the classic films of Zoltan Fabri in the mid-fifties (such as "Professor Hannibal" and "Merry-Go-Round"); and the enthusiastic activity of the later sixties. The "cinéma des auteurs" has at last reached Hungary. Men like Miklos Jancso and Andras Kovacs are formulating their own complex film idioms.

As with Bergman in Sweden, one man has led the breakthrough towards international recognition. Jancso's success with "The Round-Up" has stimulated a still younger generation to try to work in their own terms and not according to the traditional "collective" formula of Iron Curtain cinema. The new Hungarian cinema is fighting against the alienation of the individual (in films like "Baptism", by Istvan Gaal or "Ten Thousand Suns" by Ferenc Kosa).

Two new works by Jancso were on



view in Budapest — "The Song of a Revolution" (tentative title) and "Silence and Cry". Both are extraordinary and disturbing achievements. The first film takes place in 1918 in central Russia. Some Hungarians who fought in the internationalist brigades of the Red Army are systematically and sadistically captured by the Whites. There is the same fiendish, cold-blooded sense of persecution as in "The Round-Up". Man is deprived of hope in Jancso's world. He obeys orders without resistance; he is trapped in a pitiless landscape where even the buildings (as in "The Round-Up") prove to be hostile prisons rather than shelters. Jancso keeps deliberately aloof from his characters, watching them like a hawk, packing a tremend-

ous degree of detail into each shot, accentuating the implacable quality of the theme by using very marked black and white tones in the photography. The viewer is gripped by the film because of its groundswell of suspense; like death itself, the fate of Jancso's men is inevitable but nonetheless terribly fascinating.

In "Silence and Cry" only just completed, Jancso probes this theme even more profoundly. His central figure is a young soldier who, in 1919, finds himself on the losing side in the war. He hides at a peasant's small-holding in the bare countryside, eluding the patrols that prowl through the area in search of victims. Once again, then, pursuit and humiliation are at the root of the film, but now the men and



Left: From Miklos Jancso's "Song of a Revolution"



Left: From Miklos Jancso's "Song of a Revolution". Below: From another Jancso film, "Silence and Cry".



case awaiting him in Budapest. To be a passive observer, or an active member of Communist society: this is the question the film poses. "Walls" is constructed of dialogue: Kovacs admits that the action — the waiting for the plane, the journey across Paris — is a pretext for the film. "Today," he remarks, "it seems undeniable that the more personal a work is the closer it can get to public opinion, if the artist really lives in his own age." This marriage of public and private problems is the unique strength of "Walls". Each of its many characters typifies a facet of opinion and morality in modern Hungary.

Peter Bacso's third film, "Summer on the Mountain", also deals with the conscience, harking back to the Rákosi régime of the early fifties, when many Hungarian Communists were placed in detention camps because, under Rajk, they opposed the official wing of the Party. A young couple buy a group of buildings on the slopes above Lake Balaton. A middle-aged doctor agrees to join them there. Gradually it seeps out that the doctor was an inmate of the camp. His return seems like a masochistic atonement for the past, an excuse for a clash between the generations. Bacso commands the sinister atmosphere with a sure hand. There is some tense dialogue: some veiled passion; and an unforgettable portrait of the doctor by Laszlo Mensaros.

"Clowns on the Walls", a first feature by Pal Sandor, is less inhibited, and smacks of a fresher approach to young life in Hungary. The likeable hero, sheltering from a storm at night in a strange house, falls to inventing incidents about his adolescence. They mingle with his memories like a mosaic until it is risky to distinguish fact from fantasy. These short visions, delightfully funny and moving in themselves, suffer perhaps from the fragmentation that fashion in film-making dictates today.

Finally, Istvan Gaal's "Baptism". I'm told that French and Italian critics love Gaal's work and that English people do not respond to his lissom style. The idea of "Baptism" — the converging paths of two men who have been acquainted since infancy — is excellent, but somehow, despite the brief, sharp flashback technique, the film fails to gather momentum. The final grotesque quarrel between the sculptor and the schoolmaster also seems implausible, and, as so often in the new Hungarian cinema, it is the immaculate acting that keeps one alert.

women before the camera are drained of sentiment. There is no passion in the kisses, no latent verve in the statuesque poses of the peasant and his family. They exist only for their abstract, plastic significance. They are manipulated within the field of the zoom lens like ballet dancers by a choreographer. The camera circumscribes them watchfully as they pace around in the cold. There are only 27 shots in this film, which lasts over 70 minutes!

As an experimenter with style, Jancso is as revolutionary as anyone now engaged in the cinema. "Silence and Cry" is full of disconcerting excisions of time, like "The Round-Up". People live in perpetual fear of one another. Discipline is paramount. "If it were an order, I would kill even my own father," says a guard laconically.

At the other end of the scale, Andras Kovacs cares little for flamboyant technique. He is, instead, keenly committed to the state of Hungary today; the predicament of its intellectuals and those in positions of responsibility (the theme, by the way, of Jancso's brilliant "Cantata", made in 1963 and scarcely shown abroad). "Cold Days" dealt with the behaviour of men under stress in war. Kovacs' latest film, "Walls", revolves round a dilemma of conscience, and contemporary political conscience at that. Benko, the engineer whose return to Budapest from an overseas trip will decide the future of his friend and subordinate, Ambrus, is a 40 year old with experience of all Hungary's post-war development. In Paris he talks through the night with an old friend, an "émigré" since the 1956 Uprising, about his right to intervene in the

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MONICA



FIFTY-THREE (in May) year-old Mario Monicelli made an impression at the Venice Festival with his adaptation of "I ragazzi della Via Paal" — he was only twenty.

The route from clapper-boy to assistant director occupied his pre-war years but in 1949 he was ready to make his first film — a comedy, and in collaboration with Steno with whom he made a whole series of comedies.

While broad humour has always been an essential ingredient of a Monicelli film, from "Guardie e ladri" and "I soliti ignoti" to the recent "L'armata Brancaleone" he has shown that he can direct the humour towards social satire with considerable point.

With his new film, "La Ragazza con la Pistola" (The Girl with the Gun) in which Monica Vitti stars, he deals essentially with the influence of modern trends on a primitive society. A young Sicilian girl, Assunta, comes to England (with a gun) to avenge the dishonour done to herself and her family by a young Sicilian who has come to Britain and is working as a waiter.

At the beginning of the film Assunta is a typical girl from the meridionale, dressed in long black, awkward and shy. But as she tracks Vincenzo from Edinburgh, to Bath, Sheffield, Bristol, London and Brighton she becomes a modern girl and Vincenzo, far from rejecting her, very much wants her.

To earn her keep, Assunta becomes a barmaid in a London pub where she sings a number of Italian folk songs popular in her native region.

Also in the film is Stanley Baker as a surgeon and Coryn Redgrave as a young man who wants to marry Assunta.

latest news

Jean Sorel, Haydee Politoff, Salvo Randone and Yorgo Voyagis are the stars of "L'età del malessere" from the book of the same name by Dacia Maraini and directed by Giuliano Biagetti.

Alberto Sordi is the star of "Il medico della mutua" directed by Luigi Zampa.

Maria Grazia Buccella and John Saxon are the stars of "Casanova West" directed by Romolo Guerrieri.

Liliana Cavani, whose "Galileo" has just been finished, is preparing a new film, "Malcolm X" which will be shot this year in America and Africa.

For health reasons Signor Nicola De Pirro has resigned as President extraordinary of the Centro Sperimentale di Cinematografia at Rome. In his place has been elected Roberto Rossellini. The school has been under review for some time now and the text of the new statute should be available very soon.

Celebrated director of Italian westerns, Sergio Leone will direct "Once Upon a Time there was the West" starring Henry Fonda, Claudia Cardinale and Jason Robards.



Antonioni's great star, Monica Vitti, has now turned to comedy and her latest film is Monicelli's "The Girl with the Gun" in which she changes from an unsophisticated country girl into a modern, with-it young woman. Above and top left: from "The Girl with the Gun".

After an absence of several years Anna Magnani will return to the screen as the star of Stanley Kramer's new film "The Secret of Santa Vittoria" with Anthony Quinn co-starring. It is a wry Second World War story of an Italian village that has hidden a million bottles of wine.

Giulietta Masina will be in the cast of John Huston's "The Mad Woman of Chaillot" based on Giraudoux's famous play. Katherine Hepburn plays the main role.

Below: Vittorio Gassman (who is currently staging "Richard III") and Ann-Margaret in "Il Profeta". A would-be 'prophet' living alone on a mountain for five years is tempted to do a TV interview and becomes involved with the beat generation.



Above: Two scenes showing Monica Vitti in "The Girl with the Gun".

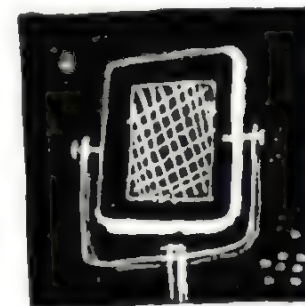
Eriprando Visconti (Visconti's nephew) will make his second film "Una nuvola d'ira" based on Arpino's novel. Lea Massari and Nino Castelnuovo will be the stars.

Pierre Clementi, Edwige Fenech, Franca Valeri and Claudine Auger are the stars of Vittorio Caprioli's new film, "Scusi facciamo l'amore".

Giuliano Montaldo will begin the long awaited "Sacco e Vanzetti" this Spring.

Antonio Pietrangeli is beginning a new film with the provisional title: "I Love You".

Marcello Mastroianni and Julie Christie are co-stars in "Tutti gli angeli si amano fra loro" which is due to start in Milan in the Spring.





CANDY

a look at
italian
productions

Jean-Paul Belmondo and Ursula Andress have chosen Italy for their film re-union — in Damiano Damiani's "La marcia indietro" based on a Moravia story. Anouk Aimée will also star in the film.

Mireille Darc will be the star of "Summit" the first film of the Italian journalist Giorgio Bontempi. The film will be shot in Italy, Poland, Germany and Paris.

Left: the delicious young Swedish girl, Ewa Aulin, who has been chosen for the role of Candy after over one hundred girls had been interviewed between Hollywood and Rome.

Robert Haggiag, S. J. Seligman and the director Christian Marquand were unanimous in their decision: "We were looking for something new — a young girl, fresh and attractive like the character of Candy and who at the same time had sufficient talent to play against such stars as Elsa Martinelli, Richard Burton, Marlon Brando, Ringo Starr, Charles Aznavour, Marilu Tolo etc. In her tests Ewa Aulin showed she had this talent."

Two years ago Ewa Aulin was chosen to represent Sweden in the contest Miss International Teenager which won her a trip to Hollywood.

The film "Candy", 'a satire on sex', is an American-Italian co-production, wide-screen and in colour, and adapted by Buck Henry from the novel by Terry Southern and Mason Hoffenberg which a year or two back ran into censorship trouble.

Everyone went Tutankamen crazy last year after the fabulous exhibition at the Petit Palais in Paris so it's not surprising that someone should come up with a film in which the treasure is involved. Mauro Parenti — actor, now also producer — is now completing "Fenomenal and the Treasure of Tutankamen" — which not only makes use of the Tutankamen vogue but introduces a new character, Fenomenal, in the line of Batman and Diabolik.

With Mauro Parenti is his actress wife, Lucretia Love.

At this moment the identity of Fenomenal is as shrouded in mystery as any Pharaoh's treasure. Using fashionable all-black gear, we're not sure yet whether he's some kind of modern Don Juan or the male half of a continental Bonnie and Clyde.



Above
Ewa Aulin



Left: French actor Christian Marquand, now turned director for the film "Candy" looks pleased with his new star Ewa Aulin. Equally cheerful seems co-director Giancarlo Zagni.




Above: Two scenes from "Fenomenal and the Treasure of Tutankamen" in which the new hero is involved in a brawl — the director seems to have chosen an interesting location.



Above left: preparing for a scene for "Viceversa" with an artist giving the window the effect of rain. Right: the two stars of the film, Claudia Cardinale and Rock Hudson. The film was originally titled "Una Coppia Tranquilla" and is directed by Francesco Maselli. Claudia plays a young Sicilian girl living in Rome who, after the death of her father (who has been a very restraining influence) wants to live it up and walks off with some jewels from a villa in Kitzbühl. But a middle-class upbringing will out.



Above: Lucretia Love and Mauro Parenti in "Fenomenal and the Treasure of Tutankamen". Right: Two very popular players in Italian films, Robert Hoffman and Lisa Gastoni, seen here in Carlo Lizzani's "Wake Up and Kill" (originally called "Lutring").



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Cameo Moulin (GER 1653) — *Massacre for an Orgy and Topless Story*
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Chelsea, Essoldo (352 7488) — Richard Burton and Elizabeth Taylor in *Marlowe's Dr. Faustus*
Cinephone, Oxford Street, MAY 4727) — *Sexy Gang & Hot Nights in Frankfurt*
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Continente (MUS 4193) — *Seventeen (with Ghita Norby) & Sex Quartet with Monica Vittl, Raquel Welch, Capucine and Claudia Cardinale*
Hampstead, Everyman — *Shakespeare Wallah*, 4 (7); *The Householder*, 11 (7); *Repulsion*, 18 (7); *Cul de Sac*, 25 (7); *Knife in the Water*, April 2.
Odeon, Leicester Square — *Zeffirelli's Romeo and Juliet*
Paris Pullman (FRE 5898) — *Cry in the Wind & Skolimowski's Le Depart*. Next programme: *Jonas Cornell's Hugs and Kisses*
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Brighton, Prince's — *Point Blank & Wild, Wild Planet; The System & Bed without Breakfast; Hercules against the Moon Men & Blood River; Passion & Day of Sin*
Edinburgh, Jacey — *Michele Mercier in Angelique; Love Trap & Caged; La Religieuse*
Liverpool, Jacey — *Claudia Cardinale in Magnificent Cuckold; Catherine Deneuve in La Vie de Chateau; The Pussycats; Rosanne Schiaffino in El Greco*
Manchester, Cinephone — *Love Trap & Caged; La Religieuse; Stella & Dancing the Sirtaki; The Pussycats*

CLASSICS

Baker Street — *After the Fox*, 3 (7); *Anthony Quinn Season — Zorba The Greek*, 10 (7); *The Visit*, 17 (7); *Orson Welles Season — The Third Man*, 24 (7); *Citizen Kane*, 31 (7); *Late Shows — Every Friday: The Small World of Sammy Lee*, 15th; *Hush, Hush, Sweet Charlotte*, 29th
Brixton — *Striptease & Crime and Punishment*, 3 (1); *This Shocking World & Secret Agent F.X.18*, 4 (3); *Bite of the Gorilla & Tread Softly*, 7 (3); *Horror Chamber of Dr. Faustus & Nude in a White Car*, 17 (1); *The Curse of the Werewolf & The Phantom of the Opera*, 18 (3); *Under Ten Flags*, 28 (3)
Chelsea — *Hemingway's Adventures of a Young Man*, 3 (7); *John Goldfarb, Please Come Home*, 24 (7); *The Knack... And How to Get It*, 31 (7); *Late Shows — Every Friday: Gervaise*, 15th; *The Wind Cannot Read*, 22nd; *The Heat of the Summer*, 29th
Croydon — *Four Kinds of Love & Love Has Many Faces*, 3 (7); *The Ipcress File & Boeing Boeing*, 10 (7); *The Pawnbroker & The Leather Boys*, 24 (7); *Peter Sellers Programme — I'm All Right Jack & Two Way Stretch*, 31 (7)
Dalston — *The Terror & The Black Scorpion*, 10 (4); *Brides of Dracula & Night Is the Phantom*, 17 (4); *Billy Liar & Lord of the Flies*, 31 (4)
Hampstead — *Late Shows — Every Saturday: The Sheep Has Five Legs*, 9th; *The Entertainer*, 16th; *To Love*, 23rd; *The Quare Fellow*, 30th
Kilburn — *Only Two Can Play*, 3 (7); *Secret Paris & Do You Like Women*, 10 (7); *The Naked and the Dead & Beachhead*, 17 (7); *Goliath & The Vampires & The Four Skulls of Jonathan Drake*, 24 (7); *After the Fox & The Second Time Around*, 31 (7); *Late Shows — Every Saturday: Nude in a White Car*, 9th; *Secrets of the Nazi War Criminals*, 16th; *The Spy Who Went into Hell*, 23rd; *The Young Have No Morals*, 30th
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Waterloo — *Circus of Horrors & The Pit and the Pendulum*, 3 (7); *The War Lord & The Face of Fu Manchu*, 10 (7); *Horsefeathers & The Lady Vanishes*, 24 (4);
Four Kinds of Love & The Reward, 31 (7)
Belfast — *Late Shows — Every Friday: The Entertainer*, 8th; *The Carmelites*, 15th; *The Small World of Sammy Lee*, 22nd; *The Millionairess*, 11 (6); *The Birds*, 18 (6)
Curzon Brighton — *In the Heat of the Night*, 3 (7); *Bonnie and Clyde*, 10 (7); *Vintage Horror Programme — House of Frankenstein & Son of Dracula*, 24 (7); *For a Few Dollars More & Winter Wonderland*, 31 (7); *Late Shows — Every Friday: The Loneliness of the Long Distance Runner*, 8th; *The Passenger*, 15th; *Secrets of the Nazi War Criminals*, 22nd
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the hardy bard

variations on the theme of shakespeare

THERE CAN BE LITTLE doubt that Shakespeare is one of the most rewarding sources for film material. After the recent success of "The Taming of the Shrew" and Zeffirelli's forthcoming "Romeo and Juliet" we have the combined resources of Warner Bros. and Seven Arts working on a spectacular life and times of William



Shakespeare to continue in the line of "My Fair Lady", "Camelot" and "Finnian's Rainbow".

Described as the incredible adventures and misadventures of the British Bard it has a tentative title of "The Bawdy Bard" and fifteen million dollars are likely to be spent on it.

And this is by no means all. After the Italians have dreamed up a western "Hamlet" Sergio Pastore is preparing a western "Othello".

Pastore, originally a film publicity man, made his directorial debut last year with "La verità difficile" and followed this with a successful western, "Crisantemi per un branco di carogne" which had Edmund Purdom in the cast.

Pastore's "Othello" wears blue jeans, packs an outsize colt and rides a no mean mount. The authors declare they are respecting the original text, just freely adapting it according

books and the cinema



Above: Cyril Kussak and Maya Dragomanska as Galilei and Sister Celesta in Lilliana Cavani's Italian-Bulgarian "Galileo Galilei" from Brecht's great play.

to modern conceptions — the drama of the jealous Moor remains the same. George Ardisson may play Othello and Janette Len (star of Pastore's first western) will be Desdemona.

One of the major elements of the European western is its predilection for violent scenes. Perhaps we'll have Coriolanus on a horse yet.

After this fantasy it's as well to turn to a new book just published, "Shakespeare: Time and Conscience" by Griogori Kozintsev (Dennis Dobson 45s). With a middling translation by Joyce Vining and some irritating misprints the book nevertheless is a record of Kozintsev's serious study of the playwright. His screen version of "Hamlet" is certainly one of the best Shakesperian films, if not the best, and the book makes constant reference to the author's work as a film director although in terms of interpretation of character and situation rather than cinematic details.

Indeed Kozintsev is essentially of the school that maintains that the text creates its own rhythms and images that should be transposed to the screen virtually in tact, without too much 'evocative' detail.

"The material can propel itself. The reality of the particular epoch lays bare its own special expressiveness. The red wastes of La Mancha, burned by the sun (for his "Don Quixote") or the dead primness of a ducal court, are not devices, but are included in the material itself. They had only to be exposed within the material the images brought into focus."

It is as well to have a Kozintsev in the face of a hip-shooting Othello.

To those who believe that a realist attitude to the crummy side of life is essentially of the permissive society of the sixties we recommend "Death on the Instalment Plan" by Louis-Ferdinand Celine (Panther — March 21st, 7s.6d.). In the thirties a French doctor using the pen-name of Celine burst on the literary scene with two novels, "Journey to the end of the Night" and "Death on the Instalment Plan". Described as one of the three writers of

this century whose perception and style has most changed our literature the effect of the books was that of "a sublime stinkbomb".

The hero is Ferdinand, an angry young man trying to grow up against a background of parental bickering and shabby gentility. He fails at every job that he is forced to turn his hand to, until he is rescued by the 'scientist' des Pereires — balloonist, inventor, con-man and failure, whose last desperate scheme is to grow giant potatoes by charging them with electricity.

Below:

An impression of a possible sequence from a possible wide-screen, colour musical Shakesperian spectacular. Other new Shakespeare projects are Visconti's modern tycoon version of Macbeth (reminiscent in method of Kautner's adaptation of Hamlet — "The Rest is Silence" — 1959) and the Royal Shakespeare Company's film versions of its stage productions: "A Midsummer Night's Dream", "King Lear" and "Macbeth".



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CALLERS WELCOME

UNDOUBTEDLY THE big event this month will be Franco Zeffirelli's "Romeo and Juliet" which has been chosen for the 1968 Royal Film Performance on March 4th.

Franco Brusati and Masolino D'Amico did the screenplay and Olivia Hussey and Leonard Whiting play the title roles.

Because the Verona of today is a bustling, commercial city, Zeffirelli filmed exterior scenes mainly in small towns in Tuscany and Umbria which have changed little in 500 years.

He filmed Friar Laurence's church and cell in the Romanesque church of San Pietro, on the outskirts of the old town of Tuscania, northwest of Rome.

Other scenes were filmed in the tiny town of Pienza near Siena, surrounded by rolling hills fertile with grain, olive orchards and vineyards. The Capulets' home is set in the three storeyed Piccolomini Palace, now a museum. It was built between 1459 and 1462 by Pope Pius II to honour the village of his birth.

To film the violent street-fights between Montagues and Capulets, Zeffirelli moved his company to the Umbrian town of Gubbio, one of Italy's best preserved cities. He chose Gubbio because its lasting monuments were being built at the same time that minstrels were wandering throughout Italy singing the ancient tale of Romeo and Juliet.

The balcony scene was filmed at Ardena, a grey-stone medieval village of houses clustered together on a hillside, some 20 miles south of Rome along the autostrada towards Naples. The balcony is that of the Palazzo Borghese built by Cardinal Scipione Borghese in the 16th century.

On general release on the 24th of



Above: Leonard Whiting and Olivia Hussey as Romeo and Juliet in three scenes from Zeffirelli's new film version of Shakespeare's "Romeo and Juliet" Left: Per Oscarsson and Bibi Andersson in Sjoman's "My Sister My Love", showing this month at the Leeds Classic.

**in town
and in
the provinces**

this month are Marco Vicario's "Seven Golden Men" with Rossana Podesta and Philippe Leroy and the late Raoul Levy's second film, "The Defector" making a strong double programme.

The Seven Golden Men series has been very popular in Italy and this one concerns a bank robbery with some original methods. Raoul Levy with the help of Raoul Coutard's camera shows a lively pace in his story of a physicist who goes to Dresden and reluctantly plays the role of a spy. Montgomery Clift is the scientist and Hardy Kruger, Macha Meril, Roddy McDowall and Hannes Messemer make effective appearances.

As we said last month, Miklos Jancso's "My Way Home" is a war film of compassion. It is being shown (Academy Two) with "Inside North Vietnam", Felix Greene's subjective look at the conflict which is distressing the world. The more one sees and hears of this struggle the more one thinks of a couple of lines in Charles Causley's "Recruiting Drive":

"But the terrible toy of my lily-white boy is the gun in his innocent hand."

Can one have too much of this struggle which has been cynically called "the first television war"? Peter Brooks' "Tell Me Lies" did not last very long at the Gala Royal — perhaps, after all, it is a television war and television's responsibility is to keep it before the public.

We drew attention to the Chelsea Essoldo last month which began a new policy of first or second run top-class films. Current showing is the Richard Burton, Elizabeth Taylor "Dr. Faustus".

A new publication in the Studio Vista Movie Paperbacks series is "Franju" by Raymond Durnat (10s. 6d.) about which we shall have more to say next month. With close on 90 illustrations and with, it seems, Durnat in full linguistic spate, this looks to be another worthwhile addition to the film shelf.

Franju, of course, was in London a week or two back and at the Maison Francaise, Oxford, for a presentation of his "Therese Desquereux" and for a late night showing of his "Judex" at the Paris Pullman. The cinema was full with an audience age of between 18 and 25. Another proof that young people want to take the cinema seriously, given the opportunity.

Coming to the Paris Pullman is Satyajit Ray's "Mahanagar", a sensitive picture of an Indian Bank accountant who, when he finds it difficult to make ends meet, allows his wife to go out to work. Her consequent emancipation and independence surprises and humiliates the clerk and when he loses his own job he finds his dependence on his wife almost insupportable. Ray at his best

Starting at the end of this month at the Cameo Poly and Cameo Victoria is Claude Lelouch's film, "Vivre pour Vivre" which stars Yves Montand as a TV feature reporter, Annie Girardot as his wife and Candice Bergen as a young student.





Left: From Satyajit Ray's "Mahanagar", coming to the Paris Pullman soon.



"How I Learned to Love Women" (currently Jacey Tatler) has a lot to recommend it. Not only a connoisseur's collection of attractive women but Italy itself—in particular the Como lakeside area around Bellagio with some of the local villas on fine show—in particular the Villa Melzi.

Bellagio (which is being used as a setting for "Twenty four hours in the Life of a Woman") is an attractive spot, cut away from the main road traffic (although there are ferries to either side of the lake) and a holiday with a car there is recommended.

Robert Hoffmann, who does all the learning in the film, finds himself, invariably innocently, in a number of amusing situations that are, for the most part, too prolonged for the humour although who can have too much of Michèle Mercier and company.

The Jonas Cornell comedy, "Hugs and Kisses" will be the next film at the Paris Pullman after the current successful



Above: Linda Veras in "Sexy Gang", now at the Cinephone, London.

Left: Philippe Leroy and Rossana Podesta in "Seven Golden Men" which goes on general release on March 24th.

Below: From Jonas Cornell's "Hugs and Kisses" which opens the new Tyneside Film Theatre, Newcastle on March 17th. For 10s.6d. filmgoers over 16 years can now become Associates of the Theatre and obtain priority bookings, an illustrated brochure and be able to attend special shows.



programme. The Swedish film brings a much needed new light touch to sex which, in many Scandinavian productions, can be too heavily obsessive. Watch out for Francesco Rosi's tough and evocative drama of Neapolitan corruption, "La Sfida" on TV. It was Rosi's first feature (1957)

Errata. "Galileo Galilei" (Page 28) is from a script by Lilliana Cavanl and not based on Brecht's play.

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